

# AC/DC



## HIGHWAY TO HELL



# BEATING AROUND THE BUSH

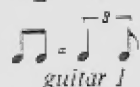
RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Tune down  $\frac{1}{2}$  step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$



guitar 1

guitar 1  
(E)

Rhythm figure 1

guitar 2 (enters on the second time through)

Rhythm figure 1a

end Rhythm figure 1

end Rhythm figure 1a

4. E5 *ad lib guitar solo (2nd verse)* N.C. D5

1. Smil - in' face and lov - in' eyes, \_\_\_\_\_  
 2., 3. See additional lyrics

Rhythm figure 2

A5 G5 E5

What's

end Rhythm figure 2

with Rhythm figure 2 (7 times)

N.C. D5 A5 G5

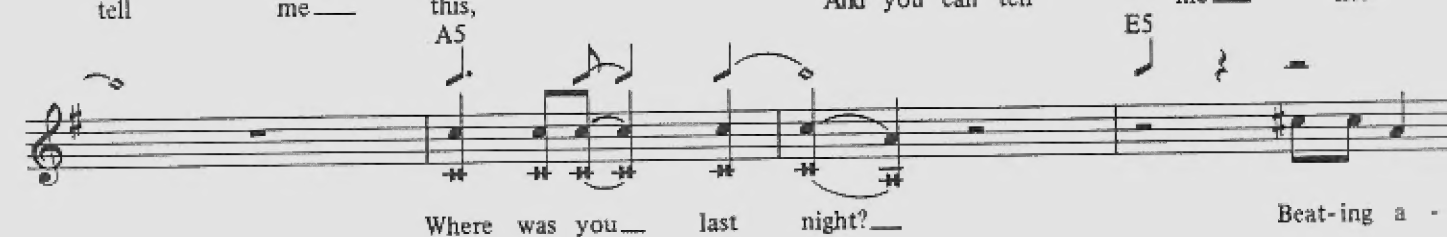
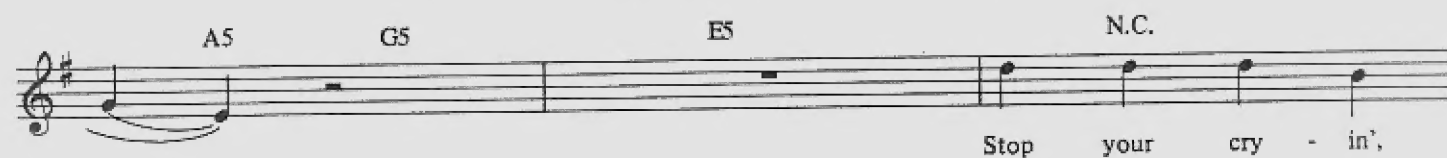
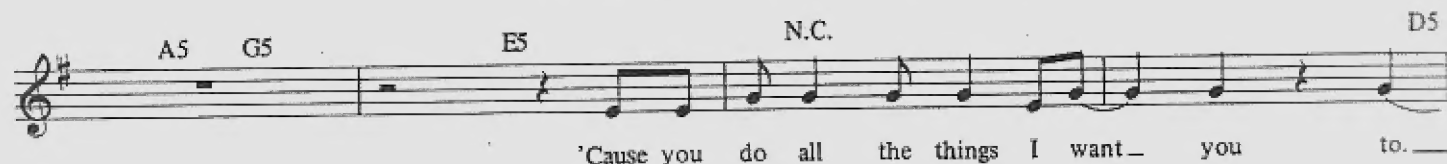
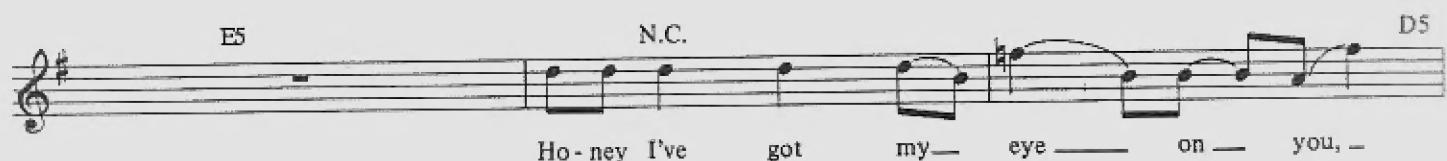
wrong with tell - ing me all \_\_\_\_\_ those \_\_\_\_\_ lies? \_\_\_\_\_

E5 N.C. D5 A5 G5

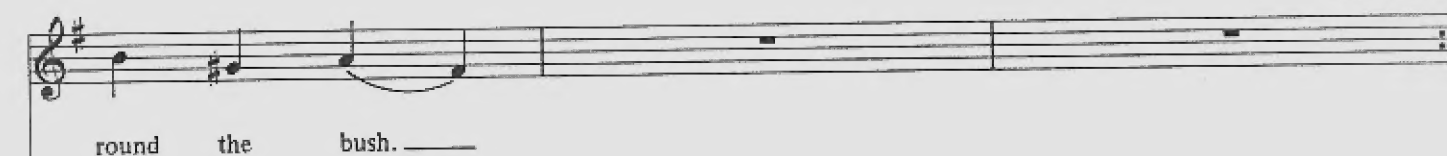
How— do you 'xpect me to be - lieve, \_\_\_\_\_

E5 N.C. D5 A5 G5

Ho - ney I ain't a - that na - ive.



To Coda



First system of musical notation. Treble clef, key signature of one sharp (F#). Chord labels: A5, D5, A5. Bass clef, key signature of one sharp (F#). Chord labels: B, B, B, B, B, B. Fingering: (10), 8, (10), 8, (10), 8, 5, (10).

Second system of musical notation. Treble clef, key signature of one sharp (F#). Chord labels: D5, A5. Bass clef, key signature of one sharp (F#). Chord labels: B, B, B, B, B, B. Fingering: 5, 8, 5, 8, 5, 8, 5, 8, 7, 8, 5, 7, 5, 7, 5, 7.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Chord label: B5. Bass clef, key signature of one sharp (F#). Chord label: B5. Fingering: 7, 5, 7, 5, 7, 5, 3, 3, 5, 3, 9, 7, 9, 9, 7.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Chord labels: E5, B5. Bass clef, key signature of one sharp (F#). Chord labels: B, B, B, B, R. Fingering: 9, 7, 9, 9, 7, 8, 9.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Chord labels: E5, B5. Bass clef, key signature of one sharp (F#). Chord labels: B, B, B, B. Fingering: 7, 9, (11), 7, 10, (12), 10, 10, (12), 10.

First system of musical notation. The treble staff contains a melodic line with eighth and quarter notes, some with slurs. The bass staff contains a bass line with fret numbers (12, 10, 10, 12, 10, 10, 12, 10, 7, 10, 12) and a wavy line indicating a sustained or tremolo effect. Above the fret numbers are the letters B, B, B, B, B, B, B.

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the bass line with fret numbers (11, 10, 11, 11) and a wavy line. Above the fret numbers are the letters B, B, B.

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the bass line with fret numbers (12, 10, 12, 10, 12, 11, 11, 11) and a wavy line. Above the fret numbers are the letters B, B, B, B, B, B, B. The label "D5" is placed above the treble staff in the middle of the system.

Fourth system of musical notation. The treble staff contains a single note (E5) followed by a wavy line. The bass staff contains a single note (B) followed by a wavy line. The label "E5" is placed above the treble staff, and "D.S. al Coda" is placed above the bass staff.

3. You're

Fifth system of musical notation. The treble staff contains a melodic line with eighth and quarter notes, some with slurs. The bass staff contains a bass line with fret numbers (2, 2, 0) and a wavy line. Above the fret numbers are the letters B, B, B.

Coda

D5

A5

Oh!

hold bend

B

3 3 3 3

3 3 3 3

5 6 5 6 7 6 7 5 7 5 7 5 5 7 5 5 7 (9)

D5 A5

B R B B B

7 (9) 7 5 7 7 5 7 (9) 5 7 (9) 5 7 (9) 5 7 (9)

B

7 (9) 7 7



First system of guitar notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and F#4. Above the staff, 'E5' is written above the C5 note, and 'B5' is written above the B4 note. The bass clef staff shows a fretting pattern: 10, 7, 7, 9, 0 (11), 9, 0 (11), 0 (11), 0 (11), 0 (11). The letter 'B' is written above the 9th fret position.

Second system of guitar notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and F#4. Above the staff, 'E5' is written above the C5 note, and 'B5' is written above the B4 note. The bass clef staff shows a fretting pattern: 0 (11), 0 (11), 7, 10, 0 (11), 9, 0 (11), 7, 10, 9, 0 (11), 7, 0 (11). The letter 'B' is written above the 9th fret position.

Third system of guitar notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and F#4. Above the staff, 'E5' is written above the C5 note, and 'B5' is written above the B4 note. The bass clef staff shows a fretting pattern: 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 9, 7, 9, 9, 7, 0 (9), 7, 9. The letter 'B' is written above the 9th fret position.

Fourth system of guitar notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and F#4. Above the staff, 'E5' is written above the C5 note, and 'B5' is written above the B4 note. The bass clef staff shows a fretting pattern: 0 (11), 0 (11), 0 (11), 9, 7. The letter 'B' is written above the 9th fret position.

Chew it up.



Spit it out.

B B B

0 10 (11) 0 10 (11) 0 10 (11)

The musical score for 'The Bushy Song' is presented in three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). After a two-measure rest, it continues: D5 (quarter), C#5 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). The lyrics 'Let it all hang out.' are under the first six notes, and 'Beat-ing a - round\_ the bush.' are under the second six notes. The middle staff is a guitar accompaniment in G major, using a treble clef. It features a series of chords: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). The bottom staff is a guitar accompaniment in G major, using a bass clef. It features a series of chords: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). The lyrics 'Let it all hang out.' are under the first six notes, and 'Beat-ing a - round\_ the bush.' are under the second six notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with triplets and sixteenth-note runs. The second system shows the continuation of the melody, with a key signature change to one flat (Bb) indicated by a flat sign on the first staff. The melody continues with similar rhythmic patterns. Below the main staff, there is a section labeled 'T' and 'B' (Tenor and Bass) with a series of numbers (2 0 3 2 0 3 2 0 3 2 0 2 0) and a key signature change to one flat (Bb) indicated by a flat sign on the first staff. The numbers are arranged in a sequence that corresponds to the melody, with a key signature change to one flat (Bb) indicated by a flat sign on the first staff.

6

hold bend

accel.

B

B

### Additional Lyrics

2. Wish I knew what's on your mind,  
 Why you being so unkind.  
 Remember those nights we spent alone,  
 Talking on the telephone.  
 Thoughts of you go through my brain,  
 You told me that you felt the same.  
 I also thought you loved me too,  
 Tell me who would lie with you.

*Chorus:* I was talking legs,  
 And he was talkin' knees.  
 Or was he down upon his knees,  
 Beating around the bush.

3. You're the meanest woman I'll ever know,  
 And sticks and stones won't break my bones.  
 I know what you're looking for,  
 Eating your cake you'll want some more.  
 I'm gonna give you just one more chance,  
 Try to save our romance.  
 Jump in the fire I'm goin' down,  
 The rest is up to you.

*Chorus:* You can chew it up,  
 You can spit it out.  
 Lettin' it all hang out,  
 Beating around the bush.





3

D D/F# G D D/F# G D/F# A

don't need rhyme. Ain't noth-in' I'd rath-er do.  
pay'n' my dues, play-in' in a rock-in' band.

D D/F# G D D/F# G D/F# E5

Go - in' down, par - ty time. My friends are gon-na  
Hey, mom-ma, look at me. I'm on my way to the

be there too. I'm on the  
prom - ised land.

A D/A G D/F#

high - way to hell, on the

Rhythm figure 2 (lead guitar ad lib on D.S.) end Rhythm figure 2

with Rhythm figure 2 (2 times)

A D/A G D/F# A D/A G D/F#

high - way to hell, I'm on the high - way to hell, I'm on the

To Coda I  
To Coda II

A D/A<sup>1.</sup>

high - way to hell.

high - way to hell.

Rhythm figure 2 (lead guitar ad lib on D.S.)

Rhythm figure 2 (lead guitar ad lib on D.S.)

2. Dsus/A D/A

Mm. Don't stop me!

T 2 3 3 2  
A 3 2 2 2  
B 0 0 0 0

The musical notation for the guitar solo in 'The Sound of Silence' is shown in standard staff notation. The key signature is D major (two sharps). The solo begins with a D/A chord, followed by a Dsus/A chord, then a D/A chord, a Dsus/A chord, and another D/A chord. The solo then continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. The notation is labeled 'Guitar solo' and 'with Rhythm figure 2 (4 times)'.

*D.S. al Coda* 

*I'm on the*



Coda I

*D.S. al Coda II*  
D/A

high - way to... G

Coda II

high - way to hell — And I'm go - in' down — all the way —

A D/A Free time

A

on the high - way to hell. —



# GIRLS GOT RHYTHM

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

guitar 1

D5 C5 A5 D5 C5 A5

Rhythm figure 1 end Rhythm figure 1

T	3	1				1				3	1				1			
A	2	0				2	2	0	2	2	0				2	2	0	2
B	0		2	4		0	3	0		0	3		2	4		0	3	0 0

[illegible]

D5 C5 A5 D5 C5 A5

1. I've been a -

Rhythm figure 2 end Rhythm figure 2 Rhythm figure 3 end Rhythm figure 3

3 1 2 0 2 2 0 2 3 1 2 0 2 2 2 2 0 3 0 0 3 0

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with Rhythm figures 1 and 1a (8 times)

D5 C5

round the world, I've seen a mil-lion girls.

2. See additional lyrics

A5 D5 C5 A5

Ain't a-one of them got, what my

D5 C5 A5 D5 C5

la-dy she's got. She's steal-ing the spot-light.

A5 D5 C5 A5 D5 C5

knocks me off my feet. She's e-nough to start a land-slide,

A5 D5 C5 A5

just a-walk-in' down the street. Wear-in'

D5 C5 D5 C5

dress-es so tight\_ and look-in' dy-na-mite, a-bout to

Rhythm figure 4 end Rhythm figure 4 with Rhythm figure 4 (2 times)

B

Rhythm figure 4a end Rhythm figure 4a with Rhythm figure 4a (2 times)

B

blow me out. No doubt a - bout it, can't live with-out it. The

Rhythm figure 5 end Rhythm figure 5

T A B 4 4 4 4 4 2 2 2 2 0 0 0 0

Rhythm figure 5a end Rhythm figure 5a

T A B 4 4 4 4 2 2 0 0 1

with Rhythm figures 2 and 2a

girl's got a - rhy - thm. (Girl's got a rhy - thm.) The girl's got a - rhy - thm.

(Girl's got a - rhy - thm.) She's got the back seat a - rhy - thm. (Back seat a - rhy - thm.) The

girl's got a - rhy - thm. Ow!

1. D5 C5

A5

D5

C5

A5

She's like a

with Rhythm figures 2 and 2a

with Rhythm figures 3 and 3a

T A B 7 (9) 5 5 7 (9) 5 7 (9) 7 5 7 (9) 5 7 (9) 5



## 2. Guitar solo

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below it. The melody is marked with 'A5', 'D5', 'C5', and 'A5' above the staff. The second system features a bass clef and a key signature of one sharp (F#). The bass line is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below it. The bass line is marked with 'B', 'B', 'B', 'B', and 'B' above the staff. The bass line includes fingerings (1, 2, 3, 4, 5) and a '7' (9) marking. The score is a single system, with the melody and bass line written on separate staves.

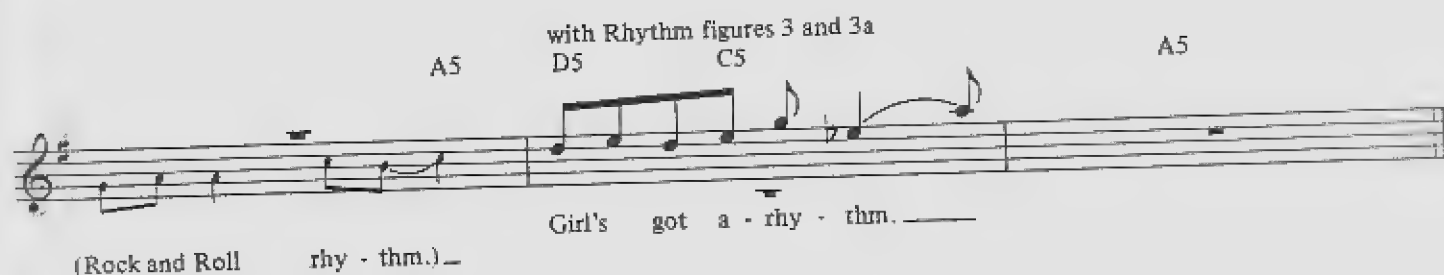
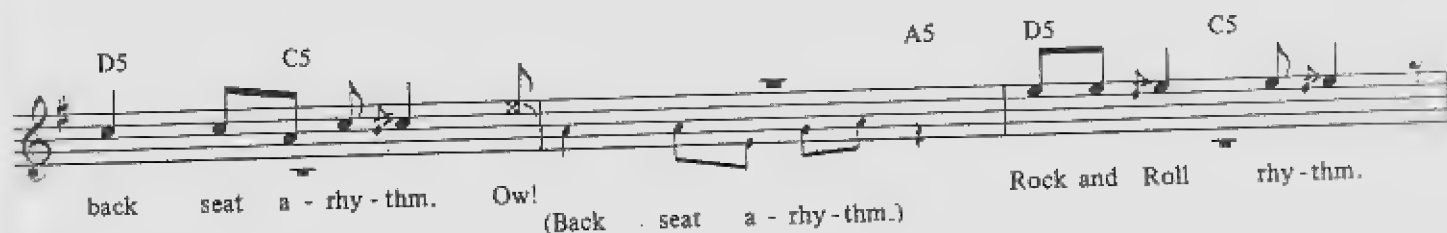
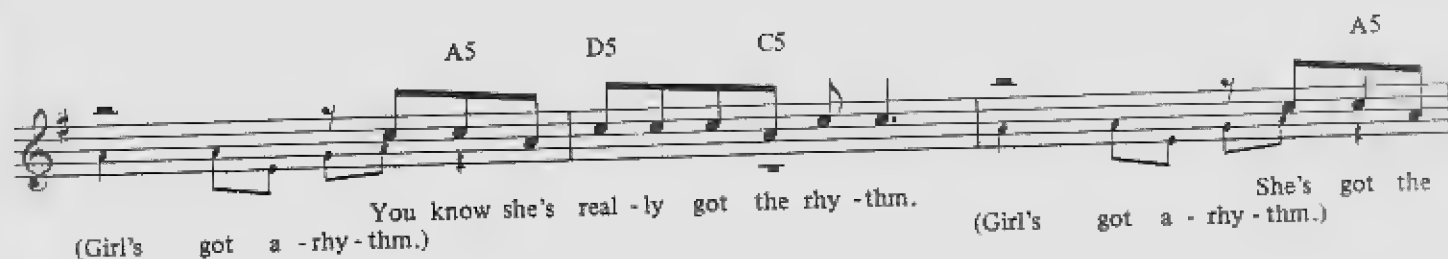
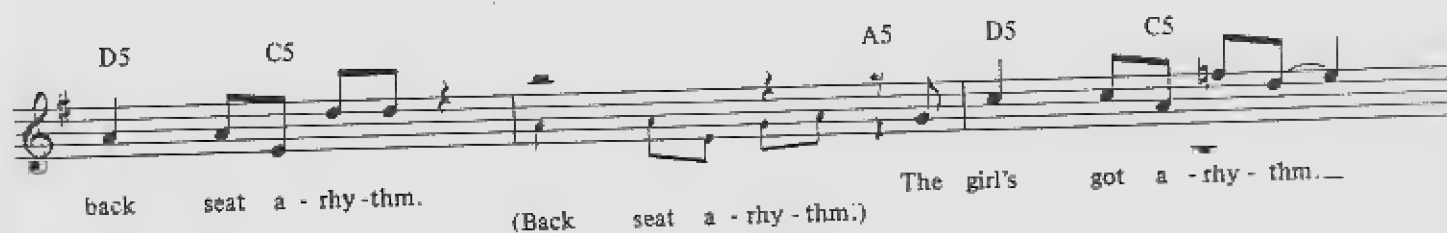
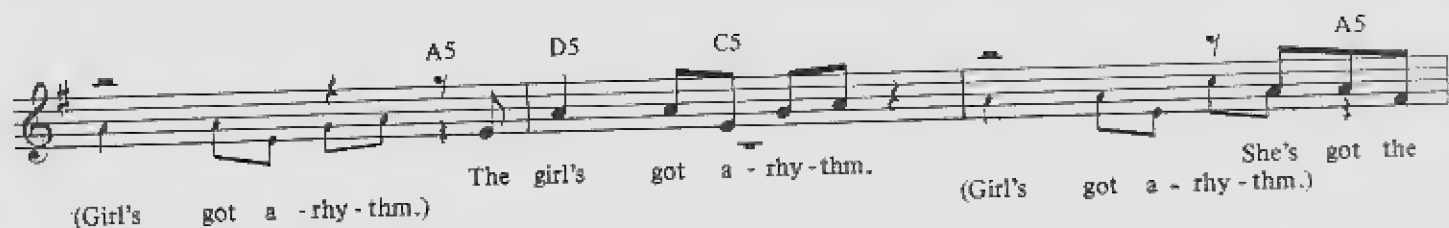
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D5	C5	A5	D5	C5
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with Rhythm figures 4 and 4a (3 times)

D5	C5	D5	C5
----	----	----	----

with Rhythm figures 5 and 5a		with Rhythm figures 2 and 2a
D5	C5	D5      C5



#### Additional Lyrics

2. She's like a lethal brand, too much for any man.  
 She gives me first degree, she really satisfies me.  
 Loves me till I'm legless, achin' and sore.  
 Enough to stop a freight train or start the third world war.  
 You know I'm losin' sleep but I'm in too deep,  
 Like a body needs blood.



# WALK ALL OVER YOU

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

**guitar 1** E5 G5 D5 A5

Rhythm figure 1

end Rhythm figure 1

**guitar 2** E G5 D A5

Rhythm figure 2 with Rhythm figure 1

end Rhythm figure 2

*play 3 times*

**Double time**

**guitar 1** E5 G5 D5 A E G5 D A

Rhythm figure 3

end Rhythm figure 3

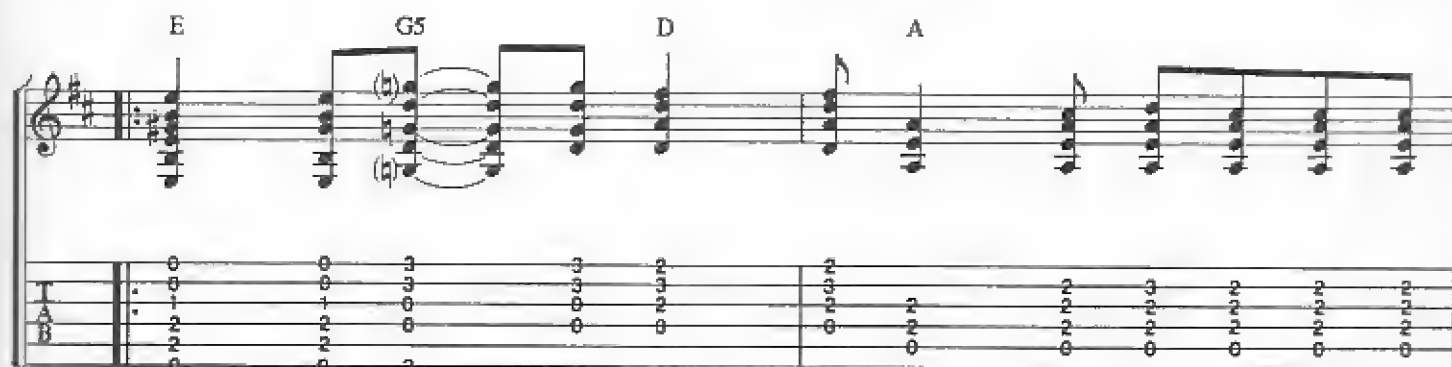
**guitar 2**

Rhythm figure 3a

end Rhythm figure 3a

with Rhythm figures 3 and 3a (2 times)

E G D A E G5 D A



E

1. Out of my way I'm a - run - nin' high, —

2., 3. See additional lyrics

Rhythm figure 4

Rhythm figure 4a

G5 D

Take a

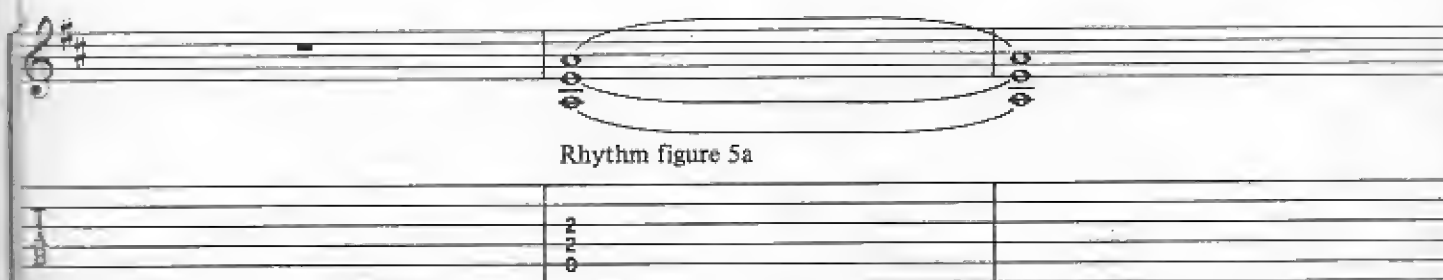
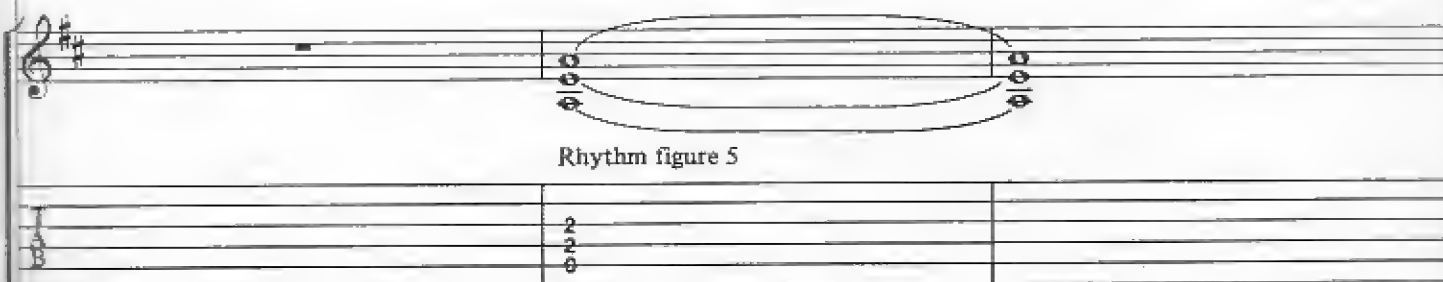
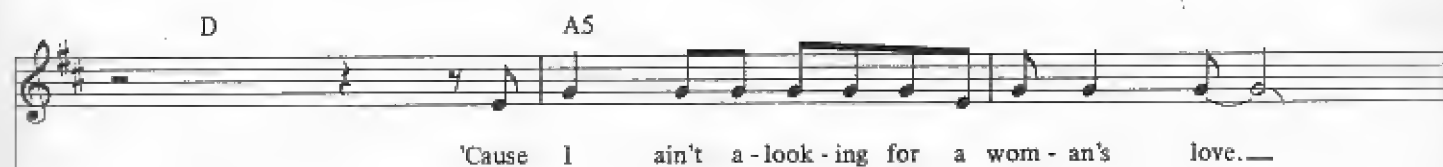
end Rhythm figure 4

end Rhythm figure 4a

with Rhythm figures 4 and 4a (2 times)

E G5 D

chance with me and we'll give it a try. —





E5 G5 D5 E

you. — I wan - na walk all o - ver you. —

(Walk all o - ver you. —) (Walk all o - ver you. —)

Rhythm figure 6

end Rhythm figure 6 with Rhythm figure 6 (2 times)

G5 D5 E5

Do an - y - thing you want me to, —

(Walk all o - ver you. —)

G5 D5 E5

I wan - na walk all o - ver you. —

Ow!

G5 D5 A5

I wan - na walk all o - ver you. —

Ow!

A5 D5 A5 D5 A5

E5 G5 D5 A5 E5 G5 D5

with Rhythm figure 3a (4 times)

1. A5 2. A5 D.S. al Coda

B B B

Coda Double time

A D/A A

you. \_\_\_\_\_

with Rhythm figure 5a

D A D A D

Now, watch out!

Guitar solo

E G5 D A E G5 D

with Rhythm figures 3 and 3a (8 times)

B R B B

A E G5 D

The first system of musical notation for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music. The first measure is marked with a chord symbol 'A' and contains a half note A4. The second measure is marked with a chord symbol 'E' and contains a half note E5. The bottom staff is in bass clef and contains two measures. The first measure is marked with a chord symbol 'B' and contains a half note B2. The second measure is marked with a chord symbol 'B' and contains a half note B2. The system is divided into two measures by a bar line.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff continues the melody from the first system, with notes labeled E, G5, D, and A. The lower staff continues the bass line, with notes labeled B, B, B, B, and R. The system concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with notes and rests, and is accompanied by a bass line. The second system continues the melody and bass line, with the bass line now written on a separate staff. The score includes various musical notations such as notes, rests, and a key signature change.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#). It contains two measures of music. The first measure is labeled with a chord 'E' above it and features a half note E4 and a half note G#4. The second measure is labeled with a chord 'D' above it and features a half note F#4 and a half note A4. The lower staff is a bass clef with a key signature of two sharps. It contains two measures of music. The first measure is labeled with a chord 'B' above it and features a half note B2 and a half note D3. The second measure is labeled with a chord 'B' above it and features a half note B2 and a half note D3. The third system of the score is also shown, consisting of two staves. The upper staff is a treble clef with a key signature of two sharps. It contains two measures of music. The first measure is labeled with a chord 'B' above it and features a half note B4 and a half note D5. The second measure is labeled with a chord 'B' above it and features a half note B4 and a half note D5. The lower staff is a bass clef with a key signature of two sharps. It contains two measures of music. The first measure is labeled with a chord 'B' above it and features a half note B2 and a half note D3. The second measure is labeled with a chord 'B' above it and features a half note B2 and a half note D3.

The second system of musical notation continues the piece. The top staff features a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes, with a 'hold bend' instruction indicated by a dashed line below the staff. The bottom staff shows the guitar accompaniment, with fret numbers (15, 17, 16, 17) and a 'B' (bend) instruction. The system is divided into two measures by a vertical bar line.

\*Trap the 2nd and 3rd strings with the 3rd finger.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a G5 chord. The melody consists of eighth and quarter notes, with a wavy line indicating a trill on the final note. The lower staff is in bass clef and contains a single melodic line with notes and rests, including a triplet of eighth notes. Above the lower staff, the letters 'B', 'R', and 'B' are positioned over specific notes. The piece concludes with a 'P. H.' (Fine) marking.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written on a single staff, with a 'G5' label above the first measure. The second system consists of two staves: the top staff continues the melody, and the bottom staff provides a bass line with numerical figures (14, 12, 13, 14) and a 'B' label above each measure. The piece concludes with a final measure in the bass line.

A musical score for the song "The Rose Tree". The score is written for a treble and bass clef. The treble clef part starts with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff. The bass clef part is written on a five-line staff. The score is divided into measures by vertical bar lines. Above the treble staff, the notes A, E5, G5, D5, and A are written. Above the bass staff, the notes B and 15 (17) are written. The score includes various musical notations such as notes, rests, and bar lines.

[illegible]

with Rhythm figure 7 (2 times)

E

G5

gim - me the stage, I'm gon - na steal the show.

D5

E

Leave on the mu - sic, turn off the light,

G5

D5

with Rhythm figure 5.

A5

To - night is gon - na

D5

A5

D5

A5

be the night. I'm gon - na walk all o - ver



with Rhythm figure 6 (3 times)  
ad lib solo (5 bars)

you. — all o - ver you. — I'm gon - na walk all o - ver you. — all o - ver you. —

(Walk all o - ver you. —) (Walk all o - ver you. —) (Walk all o - ver you. —)

Do a - ny - thing you want me to — I'm gon na walk all o - ver

(Walk all o - ver you. —) (Walk all o - ver you. —) (Walk all o - ver you. —)

you. Ow!

I'm gon-na walk all o - ver you.

*ritard.*

#### Additional Lyrics

2. Whoa, baby I ain't got much  
Resistance to your touch.  
Take off your high heels, let down your hair,  
Paradise ain't far from there.
3. Reflections on the bedroom wall,  
I know you thought you'd seen it all.  
We'll rise and fall and light the sea,  
You're looking so good under me.
4. Around and around in stereo,  
So gimme the stage, I'm gonna steal the show.  
Leave on the music, turn off the light,  
Tonight is gonna be the night.

# TOUCH TOO MUCH

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

E5

C

It was one of those nights when you turn out the lights, And The  
face of an an - gel smil - in' with sin,

Rhythm figure 1

A5

Asus4 A

Asus4 A

Asus4

E5

ev - ry - thing comes in - to view. She was tak - in' her time I was  
bo - dy of Ve - nus with arms. Deal - in' with dan - ger,

end Rhythm figure 1

with Rhythm figure 1

C A5 Asus4 A Asus4 A Asus4

los - in' my mind. There was noth - in' that she would - n't do. It  
strok - in' my skin, Like a thun - der and light - nin' storm. It

C5 A5

was - n't the first; It was - n't the last. She knew we was mak - in' love. —  
was - n't the first; It was - n't the last. It was - n't that she did - n't

C5

care. I was so sat - is - fied, deep down in - side, Like a She  
want - ed it hard, want - ed it fast.

D5 E5 G5

hand in a vel - vet glove. — Seems like a touch,  
liked it done me - di - um rare.

A5 C5 D5

a touch too much. — Seems like a

E5 G5 A5 C5

touch, a touch too much. —

D5 E5 G5

Too much for my bo - dy, too much for my brain. —

A5 C5 D5 E5 G5

This damn — wom - an's gon - na drive me in - sane. She got a touch, —

1. A5 D A5 D A5 D A5 E5

a touch too much...

2. E5

Oh! \_\_\_\_\_ 2. She had the much. Touch me!

Guitar solo C5 A5

8va-

C5

8va-

D5 E5 G5 A5

8va-



B5 C5 A5 E5

Seems like a

touch, — touch too much. — You know it's much too much, — much too —

Rhythm figure 2

much. — I real - ly wan - na feel, yeah, touch too much. — Girl, — you know you're

with Rhythm figure 2 (3 times)

end Rhythm figure 2

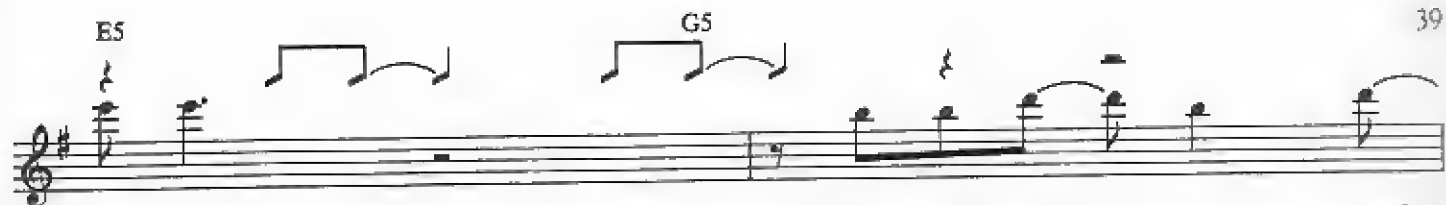
A5 D5 E5 G5

giv - in' me, much too — much. — Oh, seems like a touch, —

A5 D5

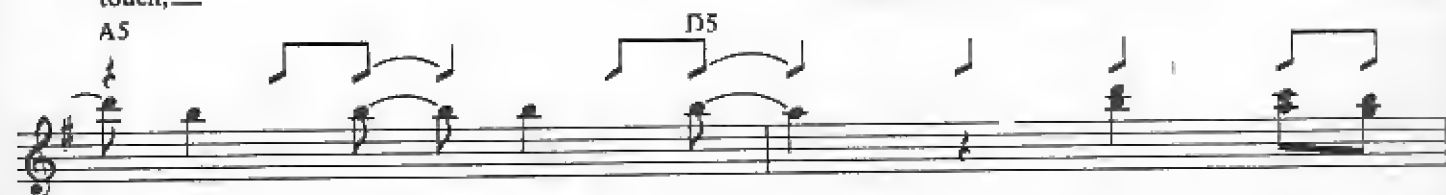
just a dir - ty lit - tle touch. — I real - ly need your

Detailed description of the musical score: The score is for a guitar and voice piece. It is written in G major (one sharp) and 4/4 time. The guitar part is on the top staff, and the vocal line is on the bottom staff. The guitar part includes a 'Rhythm figure 2' which is a sequence of eighth notes. The vocal line includes lyrics about 'touch' and 'need your'. The score is divided into several systems, each with a guitar staff and a vocal staff. The guitar part includes chords (B5, C5, A5, E5, G5, D5) and a 'Rhythm figure 2' which is a sequence of eighth notes. The vocal line includes lyrics about 'touch' and 'need your'.



touch, —

'Cause you're much — too much —



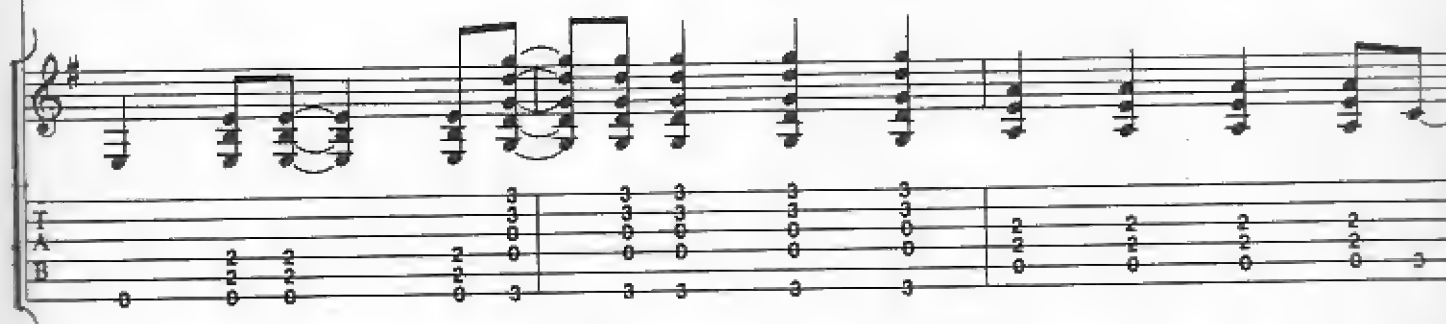
— too much — too much. —

Seems like a



touch,

a touch too much. —



D

E5

G5

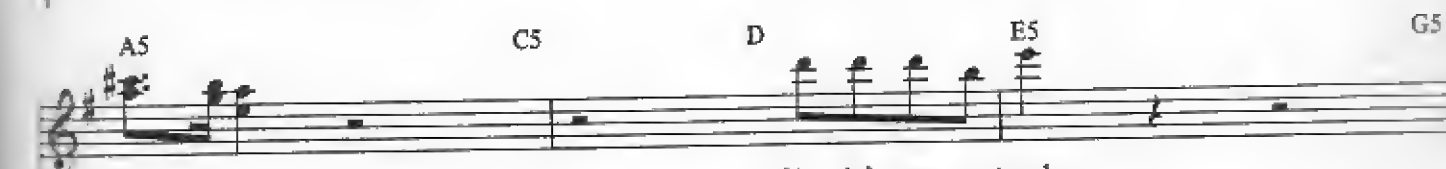
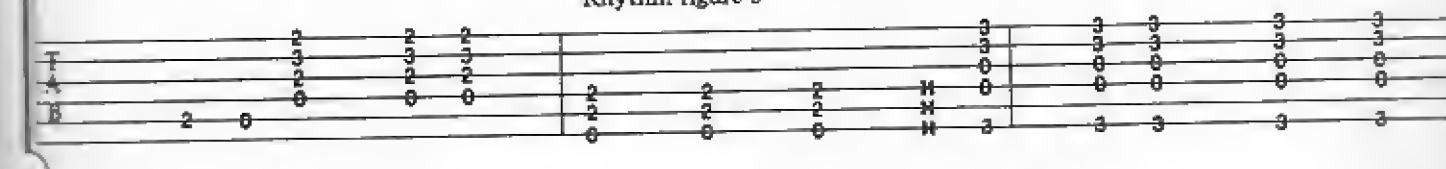


Seems like a touch,

a touch too



Rhythm figure 3

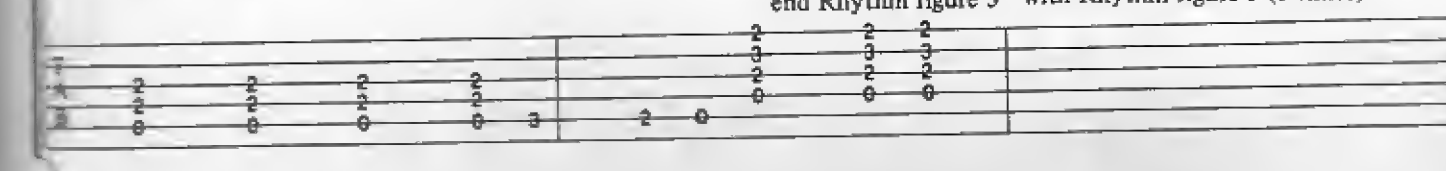


much. —

Giv - in' me a touch,



end Rhythm figure 3 with Rhythm figure 3 (5 times)



A5 C5 D E5 G5

a touch too much. — Ba - by got a touch,

A5 C5 D

a touch too much. — Seems like a

E5 G5 A5 C5

touch, a touch too much, —

8va- — — — — —

hold bend B 14(15) R (15) 14 hold bend B 14(15) R (15) 14 12 B 15(17) B 15(17) hold bend (17)

T  
A  
B

D E5 G5

A touch too

8va- — — — — —

hold bend B 22(24) 22 22(24) B 22(24) B 22(24) (24) R 22 10 22 (24) B

T  
A  
B

A5 C5 D E5 G5

much. —

8va- — — — — —

B 22(24) R 22 22(24) R 22 22(24) R 22 22(24) R 22 17 20 20 17 20 20 17

T  
A  
B

A5 C5 D  
 A touch too much.\_\_\_\_  
 8va  
 20 20 17 20 20 17 20 20 17 20 20 17 20 20 17 22  
 E5 G5 A5  
 A touch too much.\_\_\_\_  
 8va  
 with Rhythm figure 3 (first 2 bars) Rhythm figure 4  
 22 B 22 B 22 B 22 B 22 B 22 B  
 22 (24) 22 (24) 22 (24) 22 (24) 22 (24) 22 (24)  
 D5 A5 D5 A5 D5 A5 D5 A5 D5 A5  
 Touch. Come on,  
 with Rhythm figure 4 (2 times)  
 end Rhythm figure 4  
 D5 A5 D5 A5 D5 A5 E5  
 touch me. Yeah!  
 B B B B  
 9 (6) 9 (5) 9 (5) 9 (5)

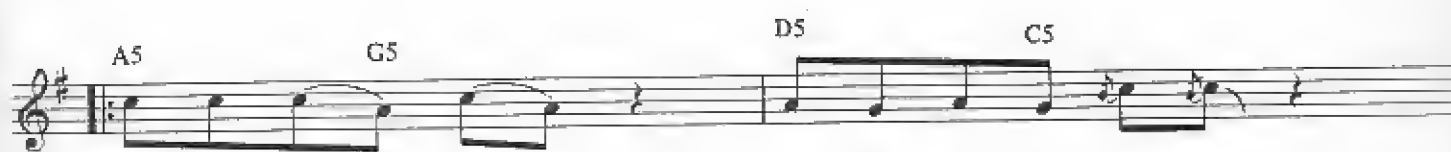


# SHOT DOWN IN FLAMES

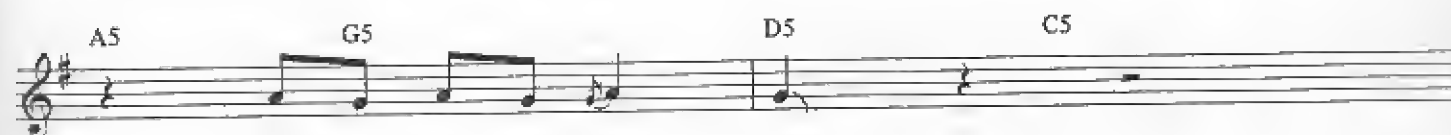
RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

The musical score is written for guitar in 4/4 time. It begins with a D5 chord and an A chord. The first system shows a melodic line in the treble clef and a bass line in the bass clef. The second system features a vocal line with lyrics "Whoa! — Whoa! Want you!" and guitar accompaniment. The third system shows "guitar 1" and "guitar 2" parts with specific rhythm figures. The fourth system continues the guitar parts. The fifth system shows the final vocal line with lyrics "Whoa! — Whoa! Want you!".

D5 A  
 A5 G5 D5 C5 A5 G5 D5 C5  
 Whoa! — Whoa! Want you!  
 guitar 1  
 Rhythm figure 1 end Rhythm figure 1 with Rhythm figure 1 (5 times)  
 guitar 2  
 Rhythm figure 1a end Rhythm figure 1a with Rhythm figure 1a (10 times)  
 A5 G5 D5 C5 A5 G5 D5 C5



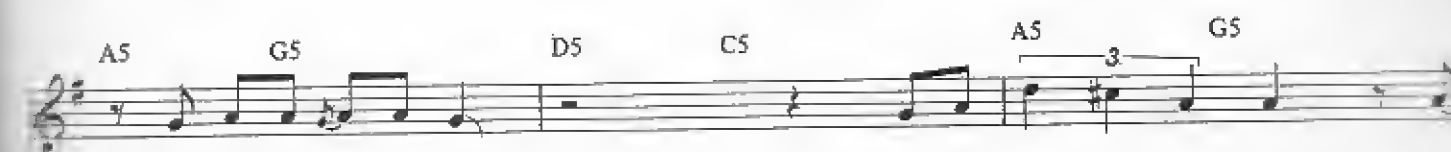
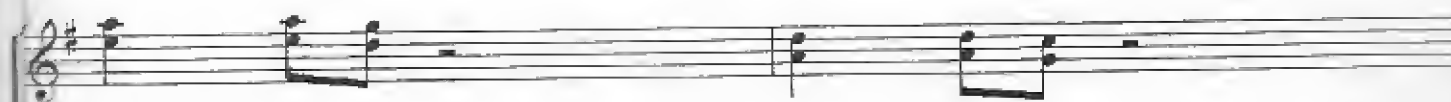
1. Been a long — time — look - in' for a wom - an,  
 2. See additional lyrics



Gon - na give me good love.



An - y - bod - y wan - na hang on to me, —



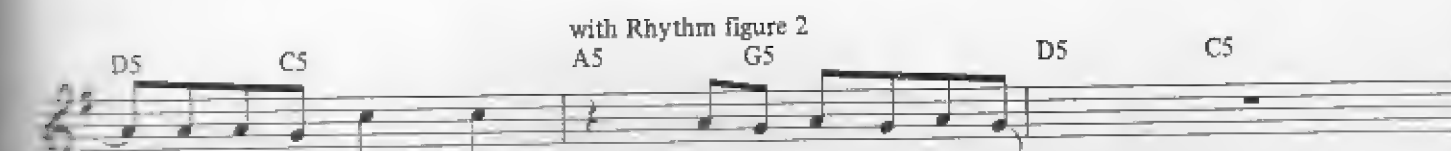
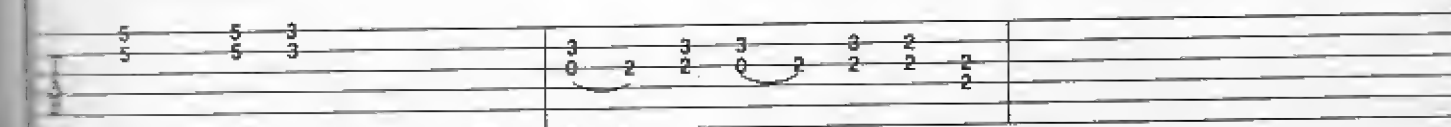
I'm real - ly burn-in' up.

She was stand - in' a - lone o -



Rhythm figure 2

end Rhythm figure 2 with Rhythm figure 1



ver by the juke - box,

Lots of some-thing to sell.

A5 G5 D5 C5 A5 G5

I said "Ba - by what's the go - ing price?" She told me to go to hell.

5 5 3 5 3 7 7 5 5 5 3 3

TAB

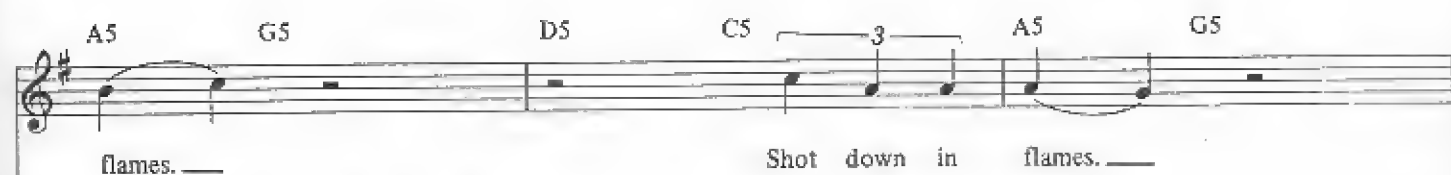
D5

Shot down in

Rhythm figure 3 end Rhythm figure 3

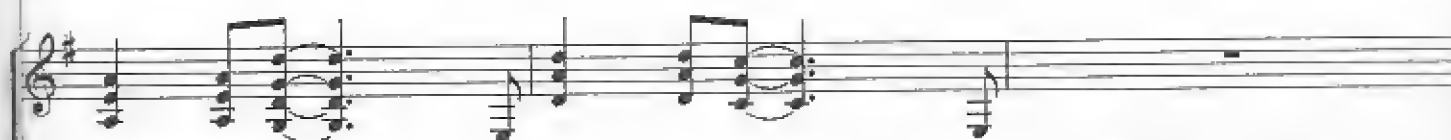
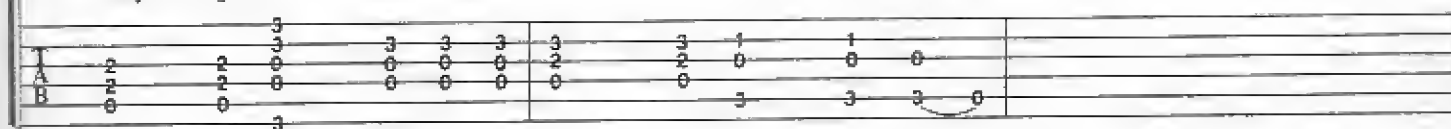
0 2 2 0 2 3 0 2 3 0 2 3 0 2 2

TAB



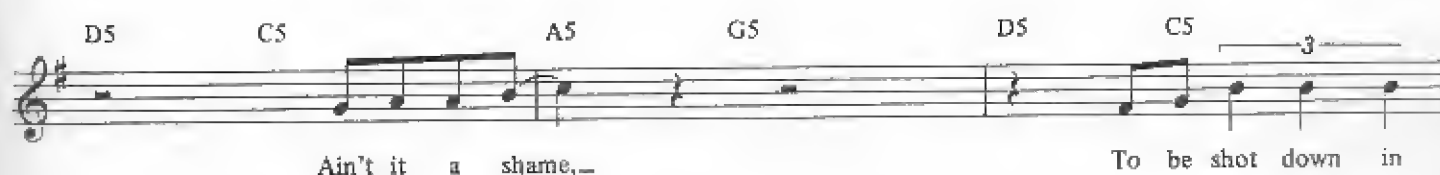
Rhythm figure 4

end Rhythm figure 4 with Rhythm figures 4a (2 times)

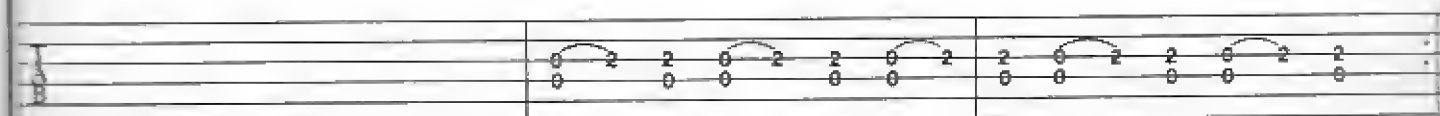


Rhythm figure 4a

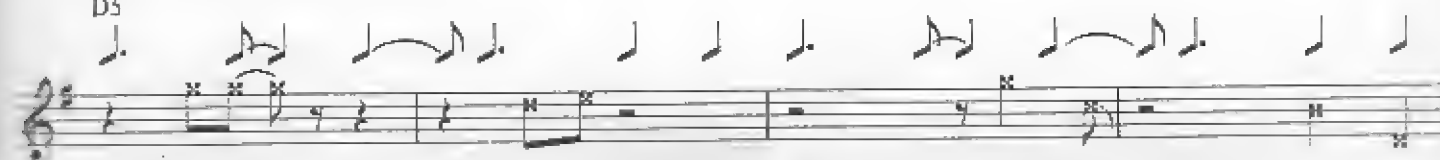
end Rhythm figure 4a with Rhythm figures 4a (2 times)



with Rhythm figure 3



2.  
with Rhythm figure 3 (2 times)  
D5



Hey you! —

Oh, yes!

Shoot me!

Shoot me!

A5 G5 D5 C5

with Rhythm figure 4a (7 1/2 times)

A5 G5 D5 C5

A5 G5 D5 C5

That's — nice! —

A5 G5 D5 C5

Wow!



A5 G5 D5 C5

P.M. ....

B R B

7 7 7 7 7 5 7

A5 G5 D5 C5

B B

5 7 6 7 5 7 5 7 5 7 5 (6) 7

A5 G5 D5 C5 A5 G5

8va ....

P.H. ....

B R B R

7 5 (7) 4 5 4 7 7 6 5 4 7 5 5 4 7 3

D5

Ugh!

15ma 15ma

B P.H. ....

4 (5) 6 7 9 11

Yeah! Shot down in

15ma *hold bend*

14 16 17 20 (22) (22) 0

with Rhythm figures 4 and 4a (3 1/2 times)

A5 G5 D5 C5 3 A5 G5

flames, shot down in flames.

D5 C5 A5 G5 D5 C5 3

Ain't it a shame, To be shot down in

with Rhythm figure 3

A5 G5 D5 3

flames, Ow! Shot! Shot down in

with Rhythm figures 4 and 4a (3 1/2 times)

A5 G5 D5 C5 3 A5 G5

flames. Oh, oh! Shot down in flames.

D5 C5 A5 G5 D5 C5 3 A5 3 G5

Ain't it a shame. To be shot down in flames.

with Rhythm figure 3 (2 times)

D5 3

I don't need a thing, don't leave me! Shot down in

A5

flames.

Ugh!

### Additional Lyrics

2. Singles bar,  
 Got my eye on a honey,  
 Hangin' out everywhere.  
 She might want my money,  
 I really don't care, no!  
 Say baby, you're driving me crazy,  
 Laying it out on the line.  
 When a guy with a chip on his shoulder says,  
 "Don't sit buddy, she's mine."

# IF YOU WANT BLOOD (You've Got It)

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Moderately fast rock ♩ = 144

guitar 1  
Intro guitar 2

*f*

A Asus4 A D Dsus4 D

P.M. P.M. P.M. P.M.-----

Rhythm figure 1

A Asus4 A D Dsus4 D

P.M. P.M. P.M. P.M.-----

end Rhythm figure 1

with Rhythm figure 1 (2 times)

Verses 1 and 2  
with Rhythm figure 1 (4 times)

A Asus4 A D Dsus4 D A Asus4 A D

1. It's

crim - i - nal, \_\_\_\_\_ There ought to be a law, \_\_\_\_\_

2. See additional lyrics

Dsus4 D A Asus4 A D Dsus4 D

Crim - i - nal, \_\_\_\_\_ There ought to


A      Asus4      A      D      Dsus4      D      A      Asus4      A      D  
 be   a   whole\_ lot   more\_      You get   a   noth - in' for   noth - in',

Dsus4 D A Asus4 A D Dsus4 D A Asus4 A D  
 Tell me, who— can you trust? We got what you want,


Dsus4      D      A      Asus4      A      D      Dsus4      D  
 And you      got the lust.      If you want

[illegible]

guitars 1 and 2



Rhythm figure 2



Line	1	2	3	4	5
Notes	F4	G4	A4	B4	C5
Rests					

it. G5 D If you want

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of a half note G#4, followed by a half note A#4, and then a half note B4. These three notes are grouped together by a large, horizontal oval bracket underneath the staff. The system ends with a double bar line.

TAB	CUSP		
		9	9
		8	8
		7	7
		6	6
		5	5



with Rhythm figure 2 (2 times)

A G5 D A G5 D

blood, you got it.

A G5 D

Blood on the streets, blood on the rocks, Blood

A G5 D A G5 D

in the gut-ter, ev-ry last drop. You want blood,

To Coda

you got it. Yes, you have.

with Rhythm figure 1

A Asus4 A D Dsus4 D A Asus4 A D Dsus4 D D.S. al Coda

2. It's

Coda D

Oh, I'm talk-in' to you! —

Guitar solo A Asus4 A D

with Rhythm figure 1 (4 times)

Dsus4 D A Asus4 A D Dsus4 D

P.M. let ring...

B R

A Asus4 A D Dsus4 D A Asus4 A D

Dsus4 D A Asus4 A D

Dsus4 D A Asus4 A D

Dsus4 D A Asus4 A D Dsus4 D

P.M.-----

A Asus4 A D Dsus4 Sva-----

A Asus4 A D Dsus4 D A Asus4 A

guitar 1

Yeah! \_\_\_\_\_ Oh! \_\_\_\_\_

8va' ---

guitar 2

guitars 1 and 2

D/F# G (C) A Asus4 A D Dsus4 D

let ring----- let ring-----

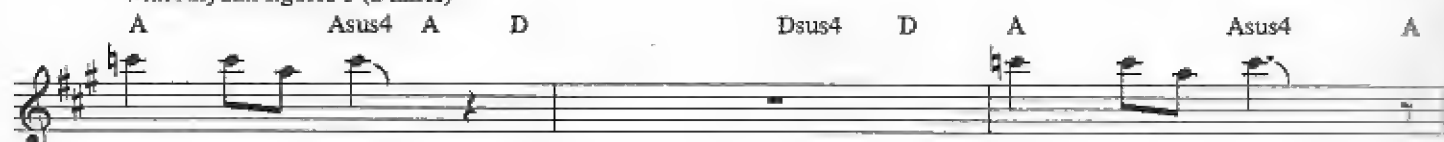
Rhythm figure 3

A Asus4 A D/F# G (C)

let ring----- let ring-----

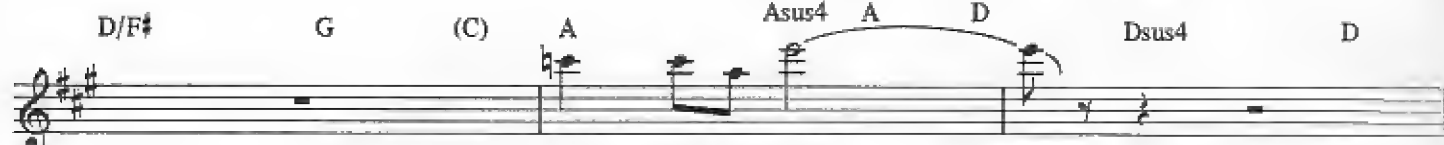
end Rhythm figure 3

with Rhythm figures 3 (2 times)

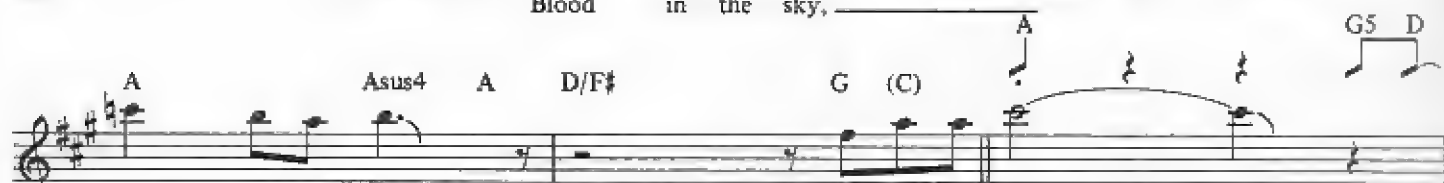


Blood on the rocks,

blood on the streets,

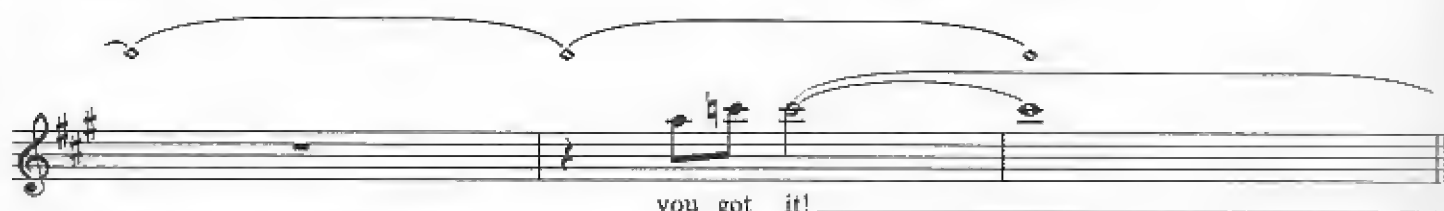


Blood in the sky,

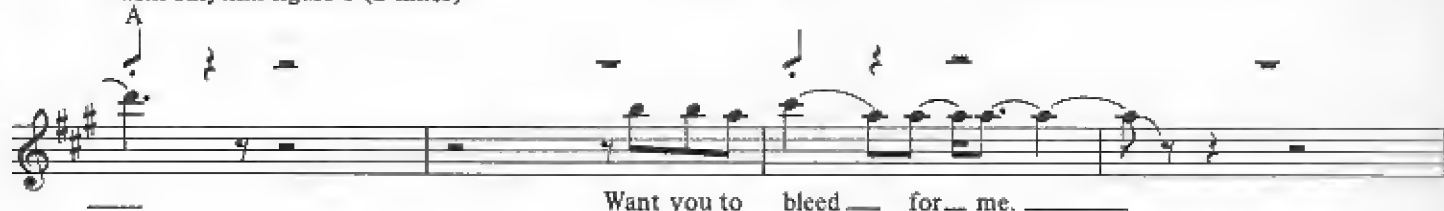


blood on the streets.

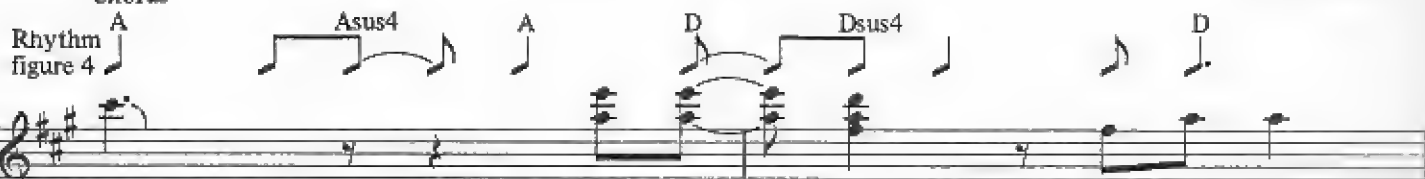
If you want blood,



with Rhythm figure 1 (2 times)



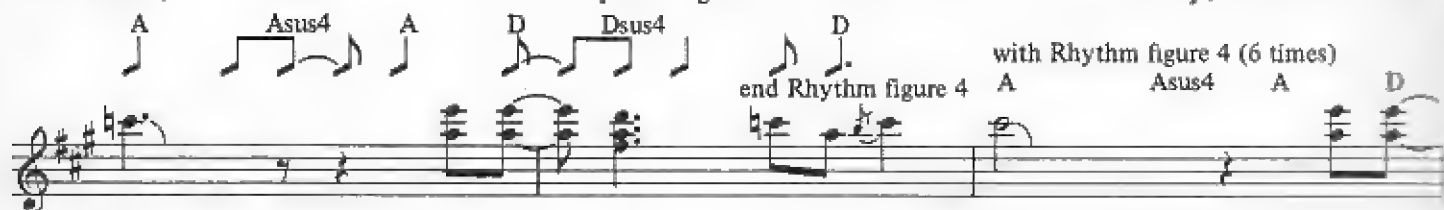
Chorus



blood,

you got it.

If you want



blood,

you got it.

If you want blood,

you got



(If you want

A Asus4 A D Dsus4 D A Asus4 A D

blood,) you got — it. If you want blood, — you got —

*8va* —————

*hold bend* —————

B B B R

15(17) 13 14 14 14 14 15(18) 16(18) 17 (18)

Dsus4 D A Asus4 A D

— it. If you want — blood, you got —

*8va* —————

*hold bend* —————

B B 17 R 17

16 14 16 16 14 16 (18) 18 (18) 17 16(16) 18

Dsus4 D A Asus4 A D Dsus4 D

— it. If you want blood, — you got — it If you want

*8va* —————

*hold bend* —————

B 15 17 B R B R B

17 16 (18) 17 16(18) 16 14 16 14 16 (18) 17 (18) 16 14 14 14 16(18)



*with vocal ad lib*

A    Asus4    A    D    Dsus4    D    A    Asus4    A    D

blood,                      you got — it.                      If you want    blood,                      you got —

8va -----

*hold bend-----*

B                      B                      B                      B

17    14    13    15 (17)    15 (17)    15 (17)    15 (17)    15 16 (17)    15 16 (17)

Dsus4                      D                      A                      Asus4                      A                      D

— it.                      If you want    blood,                      you got —

8va -----

B                      B                      B

17    17    20    17    20    20 (22)    20    20 (22)    20    20 (22)

Dsus4                      D                      A                      Asus4                      A                      D                      Dsus4                      D

— it.                      If you want    blood,                      you got — it.                      If you want

8va -----

B                      B                      R                      B                      R                      B                      B                      R                      B

20    22    20 (22)    20    20 (22)    20    20    17    19 (20)    19    17    20    17    20 (22)    17    19 (20)    17    19 (20)    17

Chords: A Asus4 A D Dsus4 D

Lyrics: blood, you got — it. If you want

8va —

hold bend —

hold bend —

B R B B (20) (22) 17 (19) 10 (20) (20) (20) (20) 10 (20) (20)

Chords: A Asus4 D Dsus4 D

Lyrics: blood, you got — it. If you want

8va —

3 3 B R 17 17 20 17 13 13 14 13 15 (17) 15 17 20

Chords: A Asus4 A D Dsus4 D

Lyrics: blood, you got — it. fade out

8va —

hold bend — with Rhythm figure 4 (first 2 bars)

17 20 (22) (22) 17 17 17

### Additional Lyrics

2. It's animal,  
Livin' in a human zoo.  
Animal,  
The shit that they toss to you.  
Feelin' like a Christian,  
Locked in a cage.  
Thrown to the lions,  
On a second's rage.

# GET IT HOT

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderate rock ♩ = 128

Intro

*guitars 1 and 2*

Intro

(drums)

*f*

B E/B B E/B B E/B B E/B B

E/B B E/B B E/B B E/B B E/B B E/B B

E/B B E/B B E/B B E/B B E/B B E/B B

## Verses 1 and 2

E/B B E/B B7 E/G# B/F# E/G# B/F# E/B B

1. Go - in' out on the town, Just a

2. See additional lyrics

7 9 7 9 7 7 5 4 5 4 9 7  
8 9 8 9 9 4 4 4 4 9 8  
9 9 9 9 7 7 6 4 6 4 9 9

E/B B E/B B7 F/G# B/F# E/G# B/F# E/B B E/B B E/B B7

me and you. Gon - na have our - selves a par - ty,

7 9 7 9 7 7 5 4 5 4 9 7 7 9 7 9 7  
8 9 8 9 9 4 4 4 4 9 8 8 9 8 9 7  
9 9 9 9 7 7 6 4 6 4 9 9 9 9 9 7

E/G# B/F# E/G# B/F# E/B B E/B B E/B B7 E/G# B/F# E/G# B/F# E

Just like we used to do. No -

7 5 4 5 4 9 7 7 9 7 9 7 7 5 4 5 4  
8 9 8 9 9 9 9 9 9 9 7 7 4 4 4 4  
7 6 4 6 4 9 9 9 9 9 7 7 6 4 6 4

A B7 E/G# B/F# E/G B/F# E A B7  
 bod - y's play - in' Man - i - low, — No - bo - dy's play - in' soul. —

E/G# B/F# E/G# B/F# E A B7  
 — And no - one's play - in' hard —

E/G# B/F# E/G# B/F# E A B  
 — to get, Just a - good old — rock 'n' roll. — Get it hot, —



B/F# E/G# B/F# B/F# E/G# B/F# B/F# E/G# B/F#

get it hot. — Come on ba - by, get it hot. —

Rhythm figure 1

4 5 4 4 5 4 4 5 4

4 4 4 4 4 4 4 4 4

4 6 4 4 6 4 4 6 4

B/F# E/G# B/F# B/F# E/G# B/F# B/F# E/G# B/F#

Get it hot, — get it hot. — All right.

end Rhythm figure 1

4 5 4 4 5 4 4 5 4

4 4 4 4 4 4 4 4 4

4 6 4 4 6 4 4 6 4

1. 2.

E A E B

Move. Ow!

7 4 4 4 4 4 4 4 4

9 4 4 4 4 4 4 4 4

0 0 0 0 2 2 2 2 2

Guitar solo

guitar 2

guitar 1

let ring -----

B R

A

B

E

B

A

B

E

B

A

B

E

B R

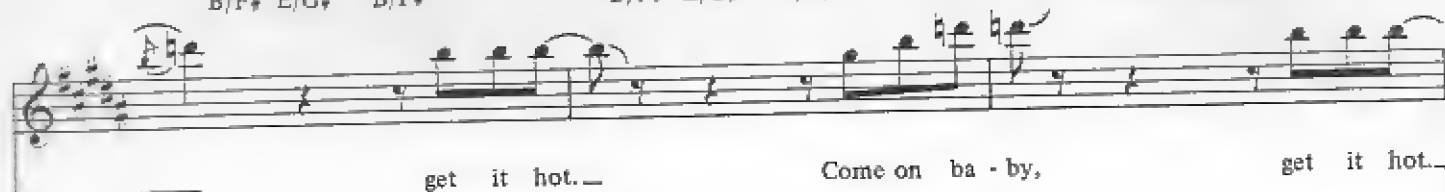
Get it hot,--

## Chorus

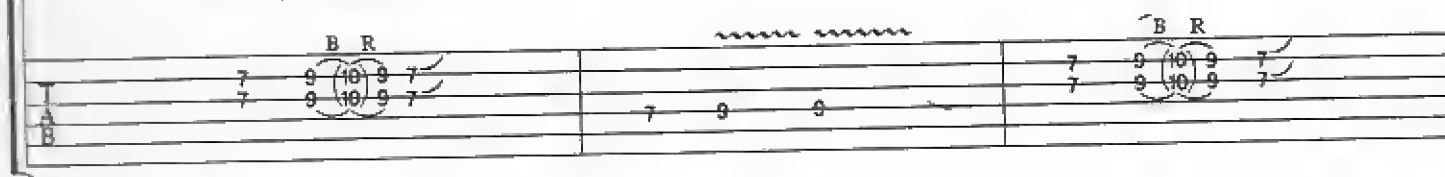
B/F# E/G# B/F#

B/F# E/G# B/F#

B/F# E/G# B/F#



with Rhythm figure 1 (2 times)



B/F# E/G# B/F#

B/F# E/G# B/F#

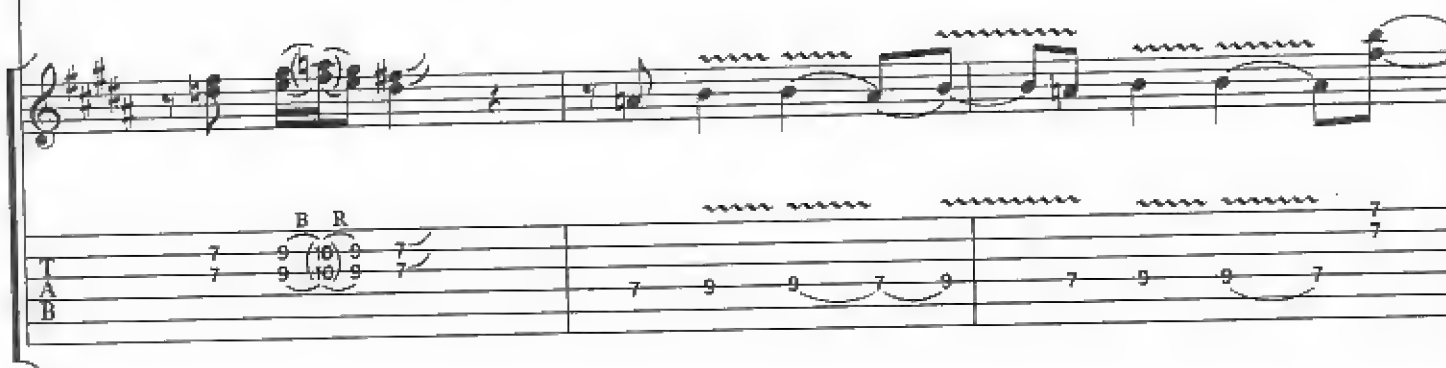
B/F# E/G# B/F#



B/F# E/G# B/F#

B/F# E/G# B/F#

B/F# E/G# B/F#



B/F# E/G# B/F# B/F# E/G# B/F# B/F# E/G# B/F#

### Additional Lyrics

2. Move around the motorway,  
Got a whole lotta booze.  
Got myself a sweet little number,  
Who's got nothin' to lose.  
Gonna bend you like a G string,  
Conduct you like a fire.  
So get your body in the right place,  
We'll set the world on fire.

# LOVE HUNGRY MAN

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Tune down  $\frac{1}{2}$  step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Medium rock  $\text{♩} = 126$

*guitars 1 and 2*

*play 4 times*

Rhythm figure 1

end Rhythm figure 1

Verse 1  
with Rhythm figure 1 (2 times)

Are you the one that I wait - ed for? \_\_\_\_

I need your lov-in' more and more. \_\_\_\_

I don't know what your name\_ is, I don't know what your game\_ is. \_\_\_\_

I want to take you to - night, An - i - mal ap - pe - tite. 'Cause I'm a

Chorus  
with Rhythm figure 1 (2 times)

love hun - gry man. \_\_\_\_ Yeah, I'm a

love, hun - gry man. \_\_\_\_



## Verse 2

G5 A5 G5 A5 G5 A5 G5 A5 G5 A5 G5 A5

Don't want no con - ver - sa - tion, I need

Rhythm figure 2 end Rhythm figure 2 with Rhythm figure 2 (2 times)

G5 A5 G5 A5 G5 A5 G5 A5 G5 A5 G5 A5

sweet sen - sa - tion. And all I wan - na do, —

G5 A5 G5 G5 A5 G5 A5 D Rhythm figure 3 D/F#

is make a meal out of you... 'Cause I'm a love (Love

G5 A5 G5 A5 G5 A5 G5 A5 end Rhythm figure 3

hun - gry man. I got to get what I can... 'Cause I'm a

hun - gry man.)

with Rhythm figure 3 D D/F# G5 A5 G5 A5 G5 A5 G5 A5

love (Love, love.) hun - gry man. I'm tell - in' you!... Oh, yes I am! —

The musical score consists of three staves. The top staff is for 'Guitar solo' and the middle staff is for 'guitar 2'. The bottom staff is a tablature for guitar 2. The key signature is one sharp (F#) and the time signature is 4/4. The guitar solo staff has a treble clef and a key signature of one sharp. The guitar 2 staff has a treble clef and a key signature of one sharp. The tablature staff has a bass clef and a key signature of one sharp. The guitar solo staff has a treble clef and a key signature of one sharp. The guitar 2 staff has a treble clef and a key signature of one sharp. The tablature staff has a bass clef and a key signature of one sharp. The guitar solo staff has a treble clef and a key signature of one sharp. The guitar 2 staff has a treble clef and a key signature of one sharp. The tablature staff has a bass clef and a key signature of one sharp.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and sixteenth notes, with a wavy line indicating a trill or grace note. Above the staff, the chords G5, A5, D, and G5 are indicated. The second system features a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in eighth and sixteenth notes, with a wavy line indicating a trill or grace note. Above the staff, the chords B and B are indicated. The score is divided into two measures by a double bar line.

[illegible]

*guitar 2*

C F5 C G5 C G5

B R B

*guitar 1*

5 (7) 5 3 5 5 (7) 5 3

D G5 D G5 D

B R B R

5 (7) 5 7 7 (9) 7

C F5 C G5 C G5 A D5 A

B B R B B

7(9) 7(9) 7 5 7 7 7(9) 5 6(10) 8 6(10) 5 5 5 5 6

A5 D5 A A5 D5 A

3 3 tr

5 6 5 6 5 5 10 5 5 8 5 5 5 6 5 7 5 5 10 10 (10) 10 (10) 11 (11)

## Chorus

A5 D D/F# G5

Whoa! I'm your love hun gry hun - gry

(Love)

with Rhythm figure 1 (4 times)

13 (18) 14 (17) 15 (18) 16 (19) 20 (22)

B

A D

man. Ooh, ba - by you're such a treat. (Love And you know,

man.)

D/F# G5 A

hun gry man.) a man's got to eat. (I'm a

D D/F# G5 A

love Ah, you're the one hun I'm wait - ing for. Oh, yes you

man.)

with simile background vocals to end

D D/F# G5

are! I need your lov - in' more and

A D

more. Yeah, I do! 'Cause I'm a love

D/F G5 A5 G5 A5 G5 A5 G5 A5 D5

love hun - gry man. Oh, yes I am. I'm a

D/F# G5 A5 G5 A5

love, a love hun - gry man. Just

A5 G5 A5 D D/F# G5

look at me. Oh, I'm a love, — love hun - gry

A5 G5 A5 G5 A5

man. Oh! — Oh, I'm your love,

D/F# G5 A5 G5 A5 G5 A5 G5 D

love hun - gry man. Oh, I'm a love, —

Rhythm figure 4 D D/F# G5 A5 G5 A5

love hun - gry man. —

end Rhythm figure 4 with Rhythm figure 4 (2 times) D/F# G5

Oh! — I am a love, — love hun - gry

A5 G5 A G5 A5 G5 A5 D D/F#

man. — Yeah, yes I am! — Whoa!

guitar 2

T A B

10 10 10 10 12 11 11 11 11 12 11



G5 A5 8va G5 A5 G5 A5 G5 A5

hold bend

B 17 R

9-11 10-10 10-10 10-12 10 11 16 18 17 18 16 14 16 14 16 14

with ad lib vocal D D/F# 3 G5 3 A5 G5 A5

8va

let ring

U.B. B B B

10 10 10 10 12 10 11 14 14 14 14 14 14 16 18 16 18 16 18 16 18 17 17 17

G5 A5 G5 A5 D D/F# 3 G5 3

8va

U.B. B B R

17 17 16 14 14 14 14 14 14 14 14 14 15 15 15

A5 3 A5 G5 A5

Ooh, love hun - gry man!

U.B. guitars 1 and 2

vib. 12 15 17

2 2 2 0 2 2 2 0 2 0 0 0 3

# NIGHT PROWLER

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Tune down  $\frac{1}{2}$  step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Slow rock  $\text{♩} = 63$

Intro A5 guitar 1 D5 Csus2 D5 A5 D5

*f*

Csus2 D5

A5 guitar 2 D5 Csus2 D5

*f* hold bend -----

B (10) (10) (10) R 8 5

guitar 1

Rhythm figure 1 let ring ----- end Rhythm figure 1

The musical score is written for two guitars. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is 'Slow rock' at 63 beats per minute. The score begins with an 'Intro' section for guitar 1, featuring chords A5, D5, Csus2, D5, A5, and D5. The first measure of guitar 1 includes a forte (*f*) dynamic marking. The second system continues guitar 1 with Csus2 and D5 chords, followed by a long sustain or bend. The third system introduces guitar 2, which plays a melodic line with A5, D5, Csus2, and D5 chords, also marked with a forte (*f*) dynamic. A 'hold bend' instruction is placed over the guitar 2 staff. The fourth system shows guitar 2 playing a sequence of notes: B (10), (10), (10), R, 8, 5. The fifth system features guitar 1 playing 'Rhythm figure 1', which is a specific rhythmic pattern. This is followed by a 'let ring' instruction and then 'end Rhythm figure 1'. The bottom system shows the continuation of guitar 1's part, including the 'Rhythm figure 1' and its ending.

guitar 2

A5 D5 Csus2 D5

with Rhythm figure 1 (2 times)

B (10) R (10) 8

A5 D5 Csus2 D5

B B T R T B R

(7) (8) (9) (12) (14) (9) 7 5 (12) (14) (8) 7 5

guitar 2

A5 D5 Csus2 Dsus2

T B R T B R B (10) B R

(12) (14) (8) 7 5 (12) (14) (8) 7 (5) 5 8 (10) 8 5

guitar 1

2 3 3 3 3 3 0

2 2 0 0 0 0 2

0 0 3 3 3 3 0

guitar 1

A5 D G D

Rhythm figure 2

2 4 0 2

0 5 0 4

0 5 0 5

A5 D G D

Some

end Rhythm figure 2

Verse 1  
with Rhythm figure 2

A5 D G D

wea - ry clock \_ strikes mid - night, \_ And there's a

A5 D G D

full moon \_ in the sky, \_ Ya hear a dog bark \_

with Rhythm figure 2 (first 3 bars)

A5 D G D

\_ in the dis - tance, \_ Ya hear

A5 D G D

some - one's ba - by cry. \_ A

A5 D G D

rat runs down the al - ley, And a chill runs down your spine. And

Rhythm figure 3 end Rhythm figure 3

with Rhythm figures 3 (3 times)

A5 D G D

some - one walks a - cross your grave, And ya wish the sun would shine, 'Cause

A5 D G D

no one's gon - na warn ya, And no one's gon - na yell at - tack. And

A5 D G D

you don't feel the steel, Till it's hang - in' out your back, I'm your

Chorus  
with Rhythm figure 1 (3½ times)

A5 D5 Csus2 D5

night (Night prowl - er, I sleep in the day.)

A5 D5 Csus2 D5

Night (Night prowl - er, get out of my way.) Yeah, I'm your

A5 D5 Csus2 D5

night (Night prowl - er, watch out to - night.) Yes, I'm the

A5 D5 To Coda II Csus2 D5 To Coda I

night (Night) prowl - er, when you shut out the light.  
prowl - er. )

Guitar solo

A5 D5 Csus2 D5

hold bend -----  
with Rhythm figure 1 (3½ times)

A5 D5 Csus2 D5

A5 D5 Csus2 D5



Verse 2

scared to turn your light out, 'Cause there's some-thin' on your mind... Was that a

A5  
with Rhythm figure 4 (3 times)      A6  
A7(no 3rd)      A6

noise out-side the win-dow, What's that shad-ow\_ on the blind?\_ As you

lie there na - ked like a bod - y in a tomb, Sus -

pend - ed an - i - ma - tion as I slip in - to your room. I'm your

Coda

A5 guitar 2

D5

Csus2

D5

with Rhythm figure 1 (4 times)

B

R B R B R B R B R B R B

5

5

7 (9)

(9) (8) (9)(8)

(9) (8)(9)(8)(9)(8)(9) (8) (9)

The musical notation for guitar is as follows:

**Treble Clef Staff:**

- A5:** A5 (A5)
- D5:** D5 (D5)
- Csus2:** Csus2 (Csus2)
- D5:** D5 (D5)

**Bass Clef Staff:**

- B:** B (B)
- B (10):** B (10)

Musical score for guitar, showing a melody on the treble clef and a bass line on the bass clef. The melody includes chords A5, D5, Csus2, and D5, with triplets and a "hold bend" instruction. The bass line includes a B chord and a sequence of notes (9) 7 (9) 7.

A5 Csus2 Dsus2

hold bend -----

B

T  
A  
B

E (7) (7) (7) (7) (7) (7)

0 3 0 3 0 3

T  
A  
B

2 0

0 3 0 3 0 3

0 3 0 3

A5 Csus2 Dsus2

P.M. -----

B B

T  
A  
B

1 3 2 0 3 0 2 0 3 1 3 1 3 1 3 1 3 1 3 1 3 5 (7) (9)

T  
A  
B

2 0

0 3 0 3 0 3

0 3 0 3

with Rhythm figure 1 (1½ times)

Csus2 D5 D.S. al Coda II

I'm your

hold bend

B B B B

T A B

(9) (8)

guitar 1

T  
A  
B

## Coda II

Csus2

D5

A5

D5

you torn out the light. I'm your night (Night prowl - er, \_\_\_\_ oh.  
prowl - er, \_\_\_\_

let ring -----,

Csus2

D5

A5

D5

Csus2

D5

break down your door. \_)

I'm your night

prowl - er. \_\_\_\_

(Night prowl - er, \_\_\_\_

crawl - in' 'cross your floor.)

I'm the

A5

D5

Csus2

D5

night

(Night

prowl - er, \_\_\_\_

prowl - er, \_\_\_\_

make a mess of you. \_)

yes

I will. \_

A5

D5

Csus2

Night

(Night

prowl - er, \_\_\_\_

prowl - er. \_\_\_\_ )

and I'm tel - in' this to you,

There ain't noth-in',

let ring -----,

D5

A5

There ain't noth-in', oh!

A - noth-in' you can do. \_\_\_\_\_



HIGHWAY TO HELL  
GIRLS GOT RHYTHM  
WALK ALL OVER YOU  
TOUCH TOO MUCH  
BEATING AROUND THE BUSH  
SHOT DOWN IN FLAMES  
GET IT HOT  
IF YOU WANT BLOOD (You've Got It)  
LOVE HUNGRY MAN  
NIGHT PROWLER



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